Berenice Abbott

Marlborough

Avery Architectural and Fine Arts Library
Gift of Seymour B. Durst Old York Library

129 Manhattan Bridge, Manhattan, 1936

Berenice Abbott

January 6-24, 1976

Marlborough Gallery, Inc.
40 West 57th Street
New York, New York 10019
Telephone: (212) 541-4900
Cables: Bondartos New York
Telex: 236485

April 3-May 10, 1976

Lunn Gallery / Graphics International Ltd.
3243 "P" Street, N.W.
Washington, D.C. 20007
Telephone: (202) 338-5792
Cables: Graphics

Most works are available for purchase. Prices upon request.

Digitized by the Internet Archive
in 2014

https://archive.org/details/bereniceabbottex00abbo

Berenice Abbott, photographed by Consuelo Kanaga

170 Old Post Office with Trolley: II, 1938 (FAP)

The Photography of Berenice Abbott

by Elizabeth McCausland

(First published in *Trend*, Volume III, March-April, 1935)

Pictures of the changing world, thus may the subject matter of Berenice Abbott's photographs be described. To use this phrase and to write this sentence at once suggests the direction of her creative endeavor; for two things are immediately implied, that, first, it is a world in flux which fascinates her as an artist and that, second, the emphasis of her esthetic labors is on her theme, not on her ego or on some jealously held theory. To say this is to suggest further that her art cannot by the very definition of its terms be a precious or cloistered art. Having said this, it is necessary in the interests of complete intellectual integrity to add that this point of view, this approach to art, does not seem to be the only possible point of view and approach or inevitably the most admirable (since in matters of art comparisons are futile and absurd), but that it is a point of view and an approach which provide an antecedent condition for the production of splendid work, as another point of view and another approach with an artist of another temperament and tradition will also produce splendid work, of another sort. In Miss Abbott's case, this point of view, tenaciously maintained, has already produced splendid work, witness her photographs of New York City and the portraits done in Paris and New York. Furthermore such an approach, preserved with great conscientiousness and fidelity to the artist's ultimate objectives, unquestionably should in her lifetime produce an impressive body of work truly classical in mood.

Classical in this context is meant to convey a sense of the intellectual coolness and detachment of the photographer's approach to her theme. This does not mean that the approach is lacking in sympathetic warmth and understanding; on the contrary, one of the most appealing qualities of of Berenice Abbott's work, whether her New York City scenes or her Paris portraits, is the tenderness with which she regards her subject. This tenderness would seem to be not a sentimental softness but a deeply sincere effort to present the essential truth of her subject, whether the subject is the Chrysler Building or James Joyce. There is here no psychical montage by which the personality of the artist is superimposed on the personality of her subject. Perhaps, however, one may be permitted to think of the subject as having been filtered through the personality of the artist and thereby having taken on added value and significance because some subtle apperception of the artist has caught (as moving pictures catch the passage of d.c. electricity traveling over a copper wire at the incredible speed of light, 186,000 miles a second) what a less sensitive mind and eye could not. Put these two qualities together and the germinal energy of this artist's work can be appreciated. Add to this a profoundly passionate search for significance in a wider human sense than is possible under the reign of cults or schools or romantic individualism, and it is clear why Berenice Abbott's photographs impress one not only by their honesty and modesty but also by the vigor and breadth of their scale.

That is, Berenice Abbott is not content merely to execute tours de force, elegant and balanced compositions of fragments of life. Her ambition and her hunger is to possess life, through the lens, on an epic scale. Unlike those very

typical (and also splendid) American creative workers who have inherited the Emersonian tradition of "the poet in utter solitude," she finds her imagination captured by the crowded city, the changing world. Nature (the 19th century diety whom American artists have worshipped in the past and today still legitimately worship and will continue to worship as long as man has a deep need to be united with the earth from which life comes and to which life goes back) has never had her franchise. It is the complex and hurrying tempo of great cities which thrills her and obsesses her creative thought. Thus fine and sensitive in a simple and direct way as are the portraits done in Paris from 1923 to 1929, yet it is in the New York City photographs that Berenice Abbott reveals herself as a mature worker, sure of what her function is and not content with achieving less than the major task she has set herself. And precisely because she is not satisfied with these prints, in themselves as fine and honest work (if not finer and more honest) as is being done in America today by any of the younger generation of American photographers, one may confidently look forward to work of even more profound reach and intent,—especially if the artist can realize her desire to photograph America's great cities as a record for the future.

The work of Berenice Abbott is particularly significant for the American creative worker of this period because it represents an esthetic formulation of experiences which have been the common lot of Americans who came of age in the war years or just after. Born in Springfield, Ohio, in 1898, Berenice Abbott early felt the impact of the stifling national pressure for conformity. She took the avenue which many talented young Americans took in those inflated early post-war years, turned her back on America, and looked to Europe for the freedom to achieve esthetic integration and fulfilment which she could not find at home. After studying art in Paris and Berlin, she became interested in photography, worked in Man Ray's laboratory for a while, and began to do portraits on her own, of such men and women as Joyce, Atget, Gide, Cocteau, Barbusse, Paul Morand, Siegfried, Marie Laurencin, Margaret Anderson, Princesse Eugene Murat, George Antheil, Jules Romains, Tardieu. From 1923 to 1929 her photographic evolution was in this milieu, and with what was probably a somewhat artificial European esthetic imposed on her natural sturdiness and integrity. Returning to this country early in 1929, before the crash and deflated dollars drove back to these shores the expatriates who were belatedly to re-discover America, she fell in love with her native land. This love for America, which she speaks of as a "fantastic passion," so far has expressed itself chiefly in terms of the metropolis, of towering skyscrapers, of titanic canyons between steel frame cliffs, of excavations for Rockefeller Center, of thundering Els, of wharves and docks, of vestigial structures of an older New York which miraculously have survived the march of time,—and the steam shovel.

But New York is by no means all of America Berenice Abbott loves. Its cities challenge her as an artist, or so it would seem when one talks with her. The changing world, the profound and terrible social transformation this nation may expect to undergo in the next half century,—this vision tantalizes her. There are myriad aspects of America, fantastic, quaint, archaic, even in a provincial sense baroque and rococo, incredible naivetes and vulgarities, a people in the process of forging its soul or (if this word is not the word she would use) its national character. Before this is all changed, by the inevitable rationale of contemporary history, she would photograph the changing world of today, imprison with the lens and the shutter this fantastic and unbelievable yet somehow lovely mirage. A glimpse of this fantastic and lovely world she

caught last summer when she worked rather briefly in Boston, Baltimore, Charleston, Philadelphia and other cities, making the photographs for Henry-Russell Hitchcock, Jr.'s architectural exhibition, "The Urban Vernacular of the Thirties, Forties and Fifties." These photographs were straightforward documents, in which the photographer's sole purpose was to present the architectural fact of the period under survey. But having seen this much of America, besides the beloved metropolis, she is more than ever hungry to set down in the imperishable fabric of the photographic print that ultimate truth which is art's contribution to the history, the artist's perception of the moment translated into terms which definitively capture the spirit of his age and which by this very quality of being supremely topical achieve timelessness.

Therefore it is to the future she looks as an artist, feeling that her lifework is before her rather than behind. This is as it should be for a woman in the prime of her powers, equipped with sure technical proficiency and with a mature knowledge of her own creative intention. Nevertheless, it would be less than just, critically, by saying that Berenice Abbott's best work is yet to be done to seem to ignore the sincere, honest work she has already accomplished, for the quality of this work is the best indemnity for her future work. Perhaps, however, it is fair to concentrate on her New York series, in the sense that the work she has done in the past five years, photographing (as much as circumstances permitted) the dual personality of a great city in which the past lives side by side with the incredible present, represents a real coming of age on the artist's part. That is, in photographing New York, its skyscrapers and its little old harness shops, its city lights at night, its noisy and antiquated means of transportation like the elevated, its busy shipping and its out-of-date housing, she has been arriving at a more precise understanding of her own function and more precisely formulating a point of view which probably has been integral in her character from the start, but which is only now beginning to emerge into an articulated and self-conscious conception. Thus the Rockefeller Center photographs, done from the summer of 1932 to the summer of 1933, apparently developed spontaneously and unself-consciously from her life. They have, nevertheless, the effect of a terrific indictment of the unreality of the thing created at tremendous cost in human labor and intelligence. If a time should come when man's skill and technical apparatus are put to the service of decent and humane purposes, such photographs will surely constitute that undying record for the future which Berenice Abbott longs more than anything else to create. A small point like this, the tiny workman dwarfed by the inhuman steel girder so that he can barely be seen in the photograph, is in itself a devastating criticism of the thing observed and noted down by the artist. And from such photographs the future should be able to read what sort of changing world it was Berenice Abbott saw and sought to record.

"Fantastic" is Berenice Abbott's word for the world she sees and seeks to capture in art. Probably it is the right word, too, for it is fantastic that the Chrysler Building, the Daily News Building, Rockefeller Center, the Stock Exchange, and any other of a hundred similar displays of ostentatious and vulgar wealth should exist side by side with those Central Park shanties of the unemployed which she has also photographed. One would not argue too strenuously that these contrasts and paradoxes have sprung from a deliberate and willed campaign on the photographer's part; in fact, one would prefer to believe that they are the result of a much more direct and desirable sort of observation of life; in fact, the artist's observation of life rather than the propagandist's. However, a keen eye, with a sensitive heart and an alert mind, are of as much use to the social muse as a set of dogmas. And one

feels that this is the particular gift Berenice Abbott has brought to her work, this sympathetic and yet somehow burning awareness of life, whether life is a workman on a steel girder or old women sitting on the front steps of a Cherry-street house.

Because the sum total of the impact of her photographs on the beholder has this quality, it is difficult to speak of single prints. Beginning with the notes on New York she made with a little camera in 1929 and 1930, she has worked through to elaborate compositions (it is dangerous to use such a word with a worker who has what is almost an exaggerated fear of preciousness) like "West Street: 1932" in which a thousand conflicting elements of design, rhythm and value are brought together in a complex and rich pattern. Again in "Coentie's Slip: 1933" and "Pennsylvania Station: 1931" difficult problems of integration confronted the photographer, in the first print that of getting the desired perspective when the physical limitations of the waterfront site made it impossible to get more than a given distance away from the thing to be photographed and in the second print that of reconciling the scale of the railroad station with the grasp of the lens. In the latter print the elaborate tracery of the arches and windows are brought together in organic relation with the tiny figures of people buying railroad tickets. The two tempos, that of the building and of the bustling human life going on within the building, are united in that living unity which art, when it succeeds in its endeavor, is able to impose on the disunity of life.

In many ways this is the clue to the character of Berenice Abbott's work, this desire to take myriad unrelated elements in life and make order from them. This is true of such a picture as "South Street: 1931," where a hydrant, a lamp post, a street cleaner, an old house and a sign "Jesus Saves," become more than a collection of items, become in fact an evocation of the life they derive from. Taking these complicated and often disintegrated scenes, (for example, "Barclay Street Ferry: 1933," with its crowded life of the docks, railroad cars, a ferryboat, tugs, ocean liners, smoke drifting from smokestacks), the photographer fuses the diverse elements into an exciting whole. Equally complex, though different in mood, is "Trinity Church and Churchyard: 1933," tombstones and people sitting on benches, a flash back to the American past. "West Broadway: 1932," the framework of elevated structures, the tension of moving city traffic; "Pawtucket Pier, South Street: 1931"; Water Street and Maiden Lane: 1930," with incinerator smokestacks dominating the skyline; the "Barclay Street Elevated Station: 1932," with automobiles moving under the elevated, light shifting through the tracks and a skyscraper in the background; the Hudson River suspension bridge, trolleys, huts in Central Park, men walking the railroad,—these show the life of a great American city in the fourth decade of the 20th century. As do also the various skyscraper pictures, the Rockefeller Center series from the moment excavating, drilling and blasting on the basic rock of Manhattan Island begins till the thing is done, through the elaborate and highly integrated stages of steel-frame construction, girders rising, a skeleton of steel thrusting up from its foundation, workmen at their jobs, and the final flimsy facade finished. This is a modern saga, the saga of construction. And it is not the artist's fault that the theme is less worthy and enduring than the artist's own sincerity and integrity of purpose deserve. This is true, also, of other skyscraper pictures, the "Squibbs Building: 1930," in which the white mass of the building is silhouetted dramatically against the monumental black mass of a nearby building. The drama here, one feels, is an implicit criticism of the object rather than revelatory of any fatally romantic flaw in the photographer's thinking. So, too, with the flat facade of the "News

Building: 1930" and the view from the Chrysler Building of the "Chanin Building: 1931," in which the oblique angle of vision succeeds in creating the emotional effect of a world about to fall over from its own sheer lack of balance. On the other hand, in a poetic mood the photographer has captured that sense of romance, nostalgic yet natural and human, which emanates from all great cities at night, in her print "Midtown Night View," in which the movement of the lights is like music.

If this seems to suggest that Berenice Abbott's emphasis is too sociological, it must be added at once that her art is not lacking in humor and in a spontaneous pleasure in the human comedy. "Horse Fountain, Lincoln Square: 1929," "Cigar Store, Third Avenue: 1929," "Statuary Shop, Water Street: 1930" with a galaxy of plaster saints coyly peering from the window, "Harness Shop, East 24th Street: 1931," the interior and exterior of "Old Drug Store, Market Street: 1931," "Former Shop for Nautical Instruments: 1930," "Union Square: 1932" with the statue of Lincoln lying prostrate on the ground, the Stock Exchange with a leg of George Washington very large in the foreground, lower East Side scenes, push-carts, curb-stone markets, old Murray Hill, Hester Street,—these show another side of her range of interest and observation. It is a range into which a tender and creative love enters. These things are amusing and quaint and significant in an historical way; they can also be loved for themselves, for their materials and shapes and textures and uses or for their sheer lack of meaning and their grotesquerie. As, say, "Cherry Street: 1931" is loved for its dormer windows against the sunset sky, or for the placard "For Rent" in the window, or even for the litter blowing about the streets.

This analysis may convey something of the character of Berenice Abbott's work. Certainly it is sound, sensitive, honest work. Already standing squarely and sturdily on its own feet, this approach, together with an indisputable technical skill, cannot help but produce even finer work in the future.

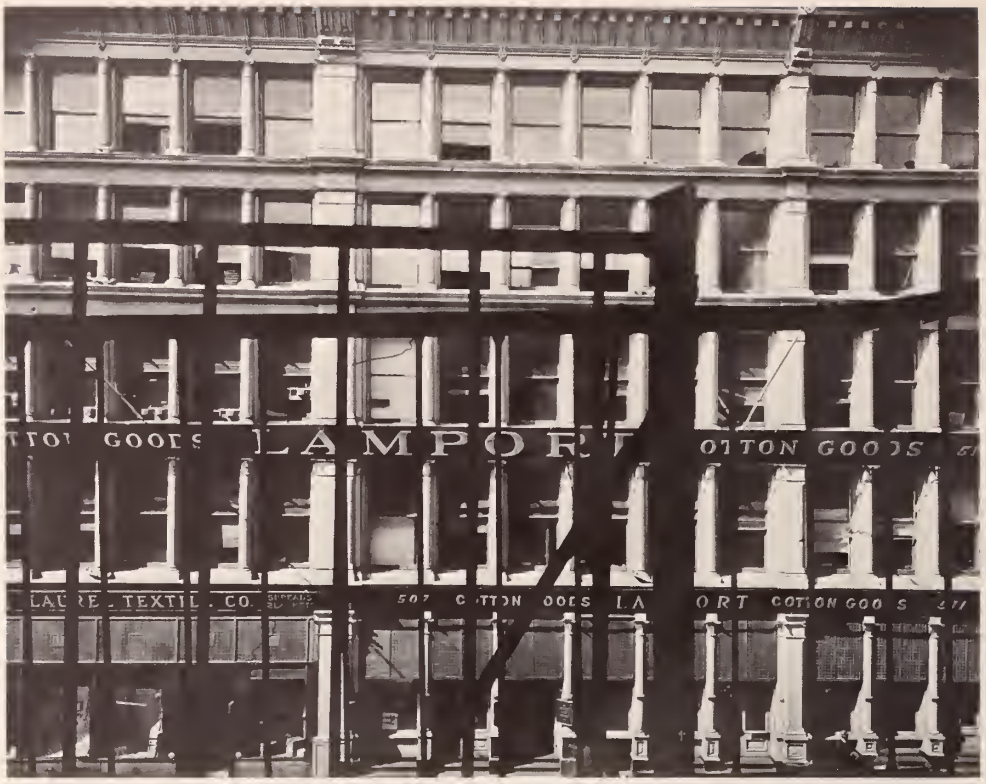
15 Madame André Salmon, 1926

47 Jean Cocteau, 1926

3 Isamu Noguchi, c. 1929

2 Portrait of a Girl, c. 1930

1 M. Scapini, Blind Deputy, c. 1927



87 Lamport Bros., 507 Broadway, 1935

130 Willow Place, Brooklyn, 1936

158 Consolidated Edison Power House, 666 First Avenue, 1937

172 40th Street between Sixth and Seventh Avenue, 1938

88 Gasoline Station, Tenth Avenue and 29th Street, 1935

131 115 Jay Street, Brooklyn, 1936

89 Cop and Man, c. 1935

Berenice Abbott

(From a talk given at the Aspen Institute, Conference on Photography, October 6, 1951.)

I have read gems by writers who seem to speak for photography as much as for the written word. Goethe, in his "Conversations with Eckermann" before the invention of photography, remarked: "There are, however, few men who have imagination for the truth of reality. Most prefer strange countries and circumstances of which they know nothing and by which their imagination may be cultivated wonderously." Does this not remind us of those hordes of people who are always seeking exotic places to take pictures; Mexico, Canada, in fact anywhere as long as it is far from the here and now. They are looking for a place out in the beyond where the grass is always greener and all people are supposed to smile.

I should like to give one more quotation from Goethe who was discussing a poet who was very talented at improvisation. Said Goethe to Eckermann, "He was a decided talent, without doubt, but he has the general sickness of the present day—subjectivity—and of that I would fain heal him. I gave him a task to try him; 'Describe to me' said I 'your return to Hamburg.' He was ready at once, and began immediately to speak in melodious verses. I could not but admire him, yet I could not praise him. It was not a return to Hamburg he described, but merely the emotions on the return of a son to his parents, relations and friends; and his poem would have served just as well for a return to Mersberg or Jena, as for a return to Hamburg. Yet what a remarkable, peculiar city is Hamburg, and what a rich field was offered him for the most minute description, if he had known or ventured to take hold of, the subject properly! If he breaks through to the objective, he is saved—the stuff is in him; only he must make up his mind at once and strive to grasp it."

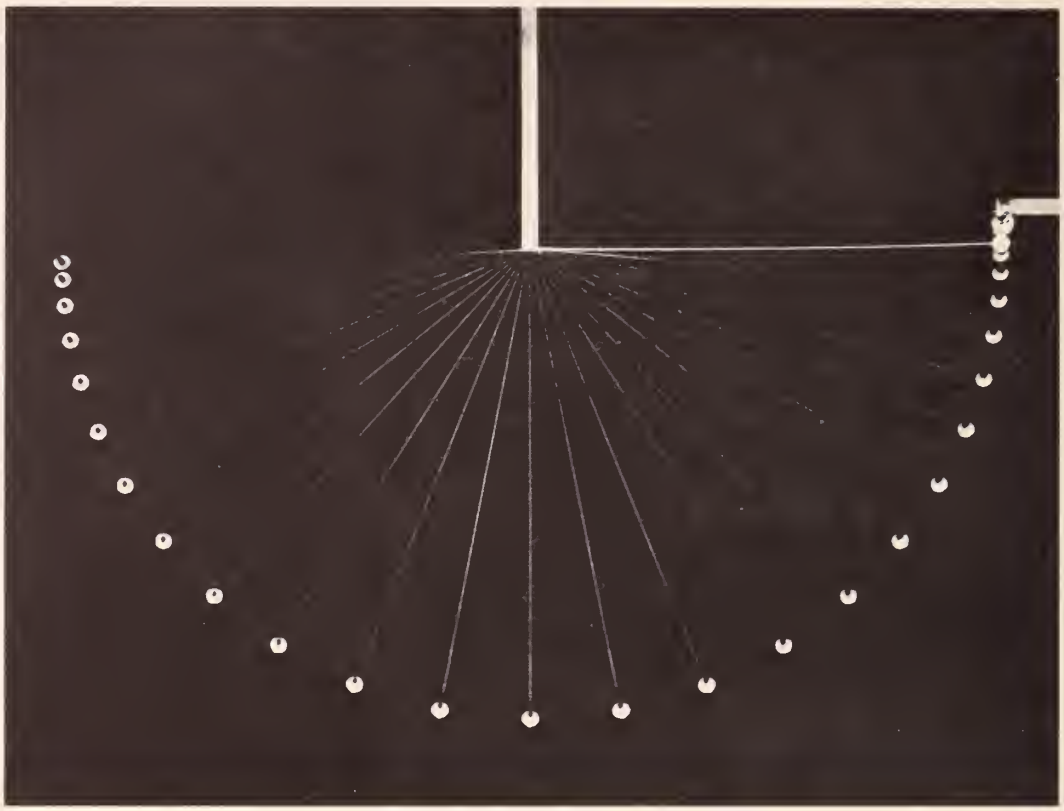
Does not the very word creative mean to build, to initiate, to give out, to act, rather than to be acted upon; to be subjective? We know that all arts are related in varying degrees. I believe that the affinity of photography to writing is strong. In our country we have a glorious tradition of unsurpassed realist writers. A photographer could easily have worked hand in hand with the beloved Mark Twain, with Theodore Dreiser, Sherwood Anderson, with Walt Whitman or Hart Crane. Jack London in his powerful novel *Martin Eden* pleads not only for realism but impassioned realism, shot through with human aspirations and faith, life as it is, real characters in a real world—real conditions. Is this not exactly what photography is meant to do with the sharp, realistic, image-forming lense?

The photographer explores and discovers and reacts to the world he lives in. His selectivity is the key, but the choice is one of discernment. The subject matter has no limitations. He can show the works and products of man as well as man himself. He can show equally the work of nature from the skies to the ocean depths. The whole world is his oyster.

When I was in Paris in the twenties, I realize now more than I did then that a surprising amount of insight into the nature of photography existed. Before 1929 Pierre MacOrlan had written, "The art of photography is the expression of our epoch. For this reason it is not yet understood by most people who are not able to understand the age itself. Was Atget at the source of this new expression?" In another statement in the magazine, *L'Art Vivant*, Florent Fels wrote that "A good photograph is primarily a good document." This term,

'documentary,' has been bandied about out of all proportion and shape and meaning. I agree that all good photographs are good documents, but I also know that all documents are certainly not good photographs. Furthermore, a good photographer does not merely document. He probes the subject, he "uncovers" it to quote Dorothea Lange. The term 'documentary' is implicit in the nature of photography, therefore I am opposed to the use of this term as indicating a particular category especially since that foolish cliché dismisses documentary as preoccupation only with the drab and commonplace or with those things society would rather close its eyes to. That is how the puritans and esthetes put down Theodore Dreiser and John Sloan.

Living photography builds up, does not tear down. It acclaims the dignity of man. Living photography does not blink at the fantastic phenomena of real life be it beautiful or disgraceful. Photography cannot ignore the great challenge to reveal and celebrate reality. Living photography is positive in its approach. It sings a song of life—not death.



187 Transformation of energy, 1958-61

180 Interference pattern produced by two interacting sets of circular waves, 1958-61

Berenice Abbott / Biography

1898	Born in Springfield, Ohio on July 17.
1921-29	Lived and worked in Europe. First exhibition of Berenice Abbott photographs, "Portraits Photographiques" at gallery Au Sacre du Printemps, Paris, in 1926.
1929-68	Lived and worked in New York. Exhibition at Julien Levy Gallery in 1932. Photographed "Changing New York" documentation for Works Progress Administration Federal Art Project, 1935-39. Exhibition of "Changing New York" photographs at the Museum of the City of New York in 1937. Participated in The Conference on Photography held in Aspen, Colorado in 1951. In 1958-61, made a series of photographs for the Physical Science Study Committee of Educational Services, Inc., which was subsequently circulated as an exhibition, "The Image of Physics" by the Committee and the Smithsonian Institution.
1968	Moved to Maine
1969	Exhibition at the Hall of Photography, Smithsonian Institution, Washington, D.C.
1970	Exhibition at the Museum of Modern Art, New York with concurrent publication of *Berenice Abbott: Photographs*
1971	Honorary Doctorate, University of Maine
1973	Honorary Doctorate, Smith College Exhibition at Witkin Gallery, New York
1975	Exhibition at Focus Gallery, San Francisco Lives and works in Maine

Books by Berenice Abbott

1939	*Changing New York;* photographs by Berenice Abbott, text by Elizabeth McCausland; E. P. Dutton, New York.
1941	*A Guide to Better Photography;* Crown Publishers, New York.
1948	*The View Camera Made Simple;* Ziff-Davis, Chicago.
1949	*Greenwich Village Today and Yesterday;* photographs by Berenice Abbott, text by Henry Wysham Lanier; Harper & Bros., New York.
1953	*New Guide to Better Photography;* Crown Publishers, New York.
1956	*Eugène Atget Portfolio, Twenty Photographic Prints from his Original Glass Negatives;* edition of 100 portfolios of prints made by Berenice Abbott, with introduction.
1964	*The World of Atget;* text and editing by Berenice Abbott; Horizon Press, New York.
1964	*Magnet;* photographs by Berenice Abbott, text by E. G. Valens; World Publishing Co., Cleveland.
1965	*Motion;* photographs by Berenice Abbott, text by E. G. Valens; World Publishing Co., Cleveland.
1968	*A Portrait of Maine;* photographs by Berenice Abbott, text by Chenoweth Hall; The Macmillan Co., New York.
1969	*The Attractive Universe;* photographs by Berenice Abbott, text by E. G. Valens; World Publishing Co., Cleveland.

Berenice Abbott / Photographs in the exhibition

Where the listings are marked FAP (Federal Art Project), the photographs in this exhibition bear the stamp, "Changing New York," on the reverse.

1 M. Scapini, Blind Deputy, c. 1927 *(illustrated)*
2 Portrait of a Girl, c. 1930 *(illustrated)*
3 Isamu Noguchi, c. 1929 *(illustrated)*
4 Princess Eugène Murat, 1929
5 André Maurois, 1928
6 Coco Chanel, c. 1928
7 André Gide, 1927
8 Tylia Perlmutter, 1926
9 Jules Romains, 1928
10 René Crevel, 1928
11 Edward Hopper, c. 1948
12 Paul Cross, 1925
13 François Mauriac, 1927
14 Buddie Gilmore, 1927
15 Madame André Salmon, 1926 *(illustrated)*
16 André Salmon and Pierre Charbonier, 1926
17 Portrait of a Boy, 1927
18 Peggy Guggenheim and Pegeen, 1925-26
19 Madame Max Ernst, Marie Berthe, 1927
20 Max Ernst, 1927
21 Janet Flanner, 1927
22 Claude McKay, 1926
23 Leadbelly "Good Night Eileen," c. 1940
24 George Antheil, c. 1928
25 Foujita, 1926
26 Margaret Anderson, 1929
27 Marie Laurencin, 1926
28 Julien Levy, 1927
29 Julien Levy, 1927
30 Frank Lloyd Wright, c. 1950
31 Portrait of a Man, 1927
32 Jean Prevost, 1927
33 Kiki Allen (Mrs. Gerald Preston), 1926
34 Caridad de Laberdeque, c. 1926
35 James Joyce (seated), 1929
36 James Joyce (with hat and cane), 1929
37 James Joyce (leaning on hand), 1926
38 James Joyce (with eye patch), 1926
39 Nora Joyce, 1927
40 Lucia Joyce (seated), 1927
41 Lucia Joyce Dancing (double portrait), 1928
42 Jane Heap, 1927
43 John Sloan, c. 1948
44 Djuna Barnes, 1926
45 Djuna Barnes, 1956
46 Portrait of a Woman, 1938
47 Jean Cocteau, 1926 *(illustrated)*
48 Jean Cocteau (with mask), 1927
49 Jean Cocteau, Hands on Hat, 1927-28
Jean Cocteau, Hands on Mask, 1927-28 *(illustrated)*
50 Eilshemius, 1930
51 Fratellini Brothers, Paris, c. 1925
52 Eva le Gallienne, c. 1927
53 Czermanski, New York, 1931
54 View of Amsterdam, c. 1924
55 Facades in Amsterdam, c. 1924
56 Church in Connecticut, c.1934
57 Church in Connecticut, c. 1934
58 Church in Connecticut, c. 1934
59 Miner's Wife, Greenview, W. Va., 1935
60 Miner's Children, Greenview, W. Va., 1935
61 West Virginia Grandmother, 1935
62 Coal Miners near Greenview, W. Va., 1935
63 Playing Pinnochle, Pulaski, Tenn.
64 Jessy Flack, Marked Tree, Ark., Negro sharecropper (heavy rains washed out cotton crop. Surrounded house with foot of water.)
65 Harlem Interior
66 View in Boston, c. 1935
67 Country Store Interior, 1935
68 El at Columbus Avenue and Broadway, 1929
69 Lower East Side, 1929
70 Crossing Brooklyn Bridge, 1929
71 Suit Cases, East Side, 1929
72 Sobol Bros., 1930
73 Horse, c. 1930
74 RCA Building in construction, 1931
75 Newsstand, Southwest corner on 32nd Street and Third Avenue, 1935
76 Stanton Street, c. 1935
77 Gus Hill's Minstrels, New York City, 1935
78 Hoboken Ferries, 1935
79 "Daily News" Building, 220 East 42nd Street, 1935 (FAP)
80 Seventh Avenue looking North from 35th Street, 1935 (FAP)
81 Oak and New Chambers Streets, 1935 (FAP)
82 Gramercy Park West, 1935 (FAP)
83 Mori's Restaurant, 144 Bleecker Street, 1935 (FAP)
84 Mulberry and Prince Streets, 1935 (FAP)
85 Scene under El, 1935
86 Lower Manhattan, c. 1935
87 Lamport Bros., 507 Broadway, 1935 *(illustrated)*
88 Gasoline Station, Tenth Avenue and 29th Street, 1935 *(illustrated)*
89 Cop and Man, c. 1935 *(illustrated)*
90 Train Station, 1935
91 Statue Shop, Water Street, c. 1935
92 Ferries to New Jersey, c. 1935
93 Cliff and Perry Streets, 1935
94 Brownstone Facades, Brooklyn, c. 1935
95 Scene under El, c. 1935
96 Louis, the Iceman, c. 1935
97 August Pingpank Barber Shop, c. 1935
98 Union Square, c. 1935
99 The Old Saloon, c. 1935
100 Staten Island House, c. 1935
101 Sumner Healey Antique Shop, 942 Third Avenue, 1936
102 Pennsylvania Station, c. 1936
103 Lyric Theatre, 100 Third Avenue, 1936

104 Grand Opera House, 23rd Street and Eighth Avenue, 1936 (FAP)
105 Court of the First Model Tenement in New York City, 361-365 71st Street, 1936 (FAP)
106 Pier 13, North River, 1936 (FAP)
107 El, Second and Third Avenue Lines: Looking West from 250 Pearl Street, 1936 (FAP)
108 Rope Store, South Street and James Slip, 1936
109 Tugboats, Pier 11, East River, 1936 (FAP)
110 Madison Square Looking East, 1936
111 El Station, Ninth Avenue Line, Christopher Street, 1936 (FAP)
112 Milk Wagon and Old Houses, 8-10 Grove Street, 1936 (FAP)
113 Ferry-Chambers Street, 1936 (FAP)
114 Willow Street, 104, 1936
115 Downtown Skyport, South Street Pier 11 or 12, 1936
116 Union Square, 1936 (FAP)
117 Theoline, Pier 11 or 12, East River, 1936
118 Frame House, Bedford and Grove Streets, 1936 (FAP)
119 Ferry, West Street, Foot of Liberty Street, 1936 (FAP)
120 Hot Dog Stand, West and North Moor Streets, 1936 (FAP)
121 Stone and William Streets, 1936 (FAP)
122 El, Second and Third Avenue Lines, Hanover Square and Pearl Street, 1936 (FAP)
123 Woolworth Building, 1936 (FAP)
124 Broadway and Thomas Street, 1936 (FAP)
125 Gasoline Station, Tremont Avenue and Dock Street, 1936
126 Greyhound Bus Terminal, 1936
127 Drugstore, Eighth Avenue and 44th Street, 1936 (FAP)
128 Manhattan Bridge, Looking Up, 1936
129 Manhattan Bridge, Manhattan, 1936 *(illustrated)*
130 Willow Place, Brooklyn, 1936 *(illustrated)*
131 115 Jay Street, Brooklyn, 1936 *(illustrated)*
132 Waterfront: From Pier 19, East River, 1936
133 Herald Square, 1936
134 Canyon, Broadway and Exchange Place, 1936
135 Father Duffy, c. 1936
136 Hendricks Brothers, c. 1936
137 A. J. Corcoran Water Tanks, 1936
138 Harness Co., c. 1936
139 Lenox Avenue, Harlem Street, c. 1936
140 Floating Oyster Houses, c. 1936
141 Fifth Avenue Theatre Interior, Entrance from 1185 Broadway, 1937
142 Fifth Avenue Theatre Interior: Showing Grand Chandelier and Proscenium, 1937
143 South Street, 1937
144 Hellgate Bridge, Astoria, Queens, 1937
145 Garibaldi Memorial, Tompkins Avenue, Corner Chestnut, Staten Island, 1937 (FAP)
146 Midtown Manhattan, c. 1937
147 Queensboro Bridge, from 63rd Street Pier, 1937 (FAP)
148 Manhattan Skyline: from Boulevard East and Hudson Place, Weehawken, N.J., 1937 (FAP)
149 General View Looking South: Taken from Bignow Gallery, 18th floor, 32 East 57th St., 1937 (FAP)
150 George Washington Bridge, Riverside Drive and 179th Street, 1937 (FAP)
151 Patchin Place with Jefferson Market Court in background, 1937 (FAP)
152 General View from Penthouse at 56 Seventh Avenue, 1937 (FAP)
153 St. Mark's Church with Skywriting, 1937
154 Central Park Plaza, taken from 58th Street and Fifth Avenue, 1937 (FAP)
155 Pawnshop, 48 Third Avenue, 1937 (FAP)
156 Advertisements, East Houston Street and Second Avenue, 1937 (FAP)
157 Joe's Shoe and Hat, 1937
158 Consolidated Edison Power House, 666 First Avenue, 1937 *(illustrated)*
159 Rothman's Pawnshop, 149 Eighth Avenue, 1938
160 Harlem Street: I, Eighth Avenue and 140th St., 1938 (FAP)
161 Waterfront: from Roof of Irving Trust Building, 1938 (FAP)
162 Facade: Alwyn Court, 147-182 West 58th St. and 911-917 Broadway, 1938 (FAP)
163 Vista from West Street, Looking Southeast, 1938 (FAP)
164 Shelter on the Waterfront, 1938 (FAP)
165 Roast Corn Man, Orchard and Hester Streets, 1938 (FAP)
166 40 West 49th Street, from Museum of Modern Art on 49th Street, 1938 (FAP)
167 Wall Street District, from Roof of Irving Trust Building, 1938 (FAP)
168 Old Post Office, 1938
169 Hardware Store, 316-318 Bowery, 1938
170 Old Post Office with Trolley: II, 1938 (FAP) *(illustrated)*
171 West Street Row: III, 1938
172 40th Street between Sixth and Seventh Avenue, 1938 *(illustrated)*
173 Breadman, c. 1940
174 Christopher Street Shop, 1948
175 Rain, c. 1950
176 Trinity Church in Snow, 1955
177 Glass with Zinc in Acid, c. 1950
178 Parabolic mirror, made of many small flat sections, reflecting one eye, 1958-61
179 A metal key changes the magnetic pattern of iron filings around a bar magnet, 1958-61
180 Interference pattern produced by two interacting sets of circular waves, 1958-61 *(illustrated)*
181 A glass plate changes the water depth. Water waves change direction when the depth of water changes, 1958-61
182 Water waves in a tipped water tank. Shallow water creates a drag at the wave edge, 1958-61
183 Soap bubbles, 1958-61
184 Time exposure of bouncing steel ball, 1958-61
185 Strobe photograph of a bouncing steel ball, 1958-61
186 Spinning wrench suspended on a long string. The center of mass moves in a straight line, 1958-61
187 Transformation of energy, 1958-61 *(illustrated)*
188 Multiple exposure of a swinging ball, 1958-61
189 Multiple exposure showing the path of a moving ball ejected vertically from a moving object, 1958-61

Marlborough Gallery Inc.
40 West 57 Street
New York, N.Y. 10019
Telephone: 541-4900
Cables: Bondartos New York
Telex: 236485

Associated Galleries

Marlborough Fine Art (London) Ltd.
6 Albemarle Street
London W1X3HF
Telephone: 629 5161
Cables: Bondartos London
Telex: 266259

Marlborough Galerie AG
Glärnischstrasse 10
8002 Zürich
Telephone: 36 3490
Cables: Bondartos Zürich
Telex: 56372

Marlborough Galleria d'Arte
Via Gregoriana 5
00187 Rome
Telephone: 678 5477
Cables: Bondartos Rome
Telex: 68355

Marlborough Godard Ltd.
22 Hazelton Avenue
Toronto M5R 2E2
Telephone: 964 8197
Cables: Bondartos Toronto
Telex: 0622921

Marlborough Godard Ltd.
1490 Sherbrooke Street West
Montréal H3G 1L3
Telephone: 931 5841
Cables: Bondartos Montréal
Telex: 0524611

Marlborough Torii Fine Art Ltd.
3-8-11 Hiroo
Shibuya-ku
Tokyo
Cables: Bondartos Tokyo

New York

Agents for

Avigdor Arikha
Allan D'Arcangelo
Mordecai Ardon
Richard Avedon
Herbert Bayer
Max Bill
Fernando Botero
Bill Brandt
Richard Diebenkorn
Red Grooms
Alex Katz
R. B. Kitaj
Lee Krasner
Seymour Lipton
Conrad Marca-Relli
Larry Rivers
James Rosati
Jesus Raphael Soto
Theodoros Stamos
Clyfford Still
Isaac Witkin
The Estate of William Baziotes
The Estate of Lyonel Feininger
The Estate of Adolph Gottlieb
The Estate of Jacques Lipchitz
The Estate of John Marin
The Estate of Jackson Pollock
The Estate of Mark Rothko
The Estate of Anne Ryan

*A selection of 19th and 20th century photographs available.

Rome

Agents for

Archille Perilli
Arnaldo Pomodoro
Mario Radici
Toti Scialoja
The Estate of Ettore Colla
The Estate of Gastone Novelli
The Estate of Luigi Spazzapan

London

Agents for

Kenneth Armitage
Frank Auerback
Francis Bacon
Lynn Chadwick
Juan Genoves
Günter Haese
Terry Ilott
Oskar Kokoschka
Colin Lanceley
Richard Lin
Antonio Lopez Garcia
Henry Moore
Ennio Morlotti
Sidney Nolan
Eduardo Paolozzi
Victor Pasmore
John Piper
Paul Rebeyrolle
Graham Sutherland
Joe Tilson
The Estate of David Bomberg
The Estate of Barbara Hepworth
The Estate of Edward Seago
The Estate of Kurt Schwitters

Toronto and Montréal

Agents for

Claude Breeze
Ulysse Comtois
Kosso Eloul
Sorel Etrog
Tom Forrestal
John Fox
Yves Gaucher
Ken Lockhead
Gino Lorcini
Jean McEwen
Christopher Pratt
Gordon Smith
Jeremy Smith
Takao Tanabe
Jacques de Tonnancour
Esther Warkov
The Estate of David Milne

49 Jean Cocteau, Hands on Mask, 1927-28

Berenice Abbott